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Fig. 15. Pottery Jar of un-Egyptian type,  
found in Mastaba No. 4630

### Notes

MR. TADANORI NAKAGAWA, of the Imperial Archaeological Commission of Japan, Lecturer on Far Eastern Art at Tokyo University, has been invited by the Museum to study its collection of Chinese and Japanese Paintings, and has begun the inquiry. The Museum is under great obligation to the Ministry of Fine Arts of the Imperial Government for granting Mr. Nakagawa leave of absence for this purpose.

THE MUSEUM'S COLLECTION of Mr. Joseph Lindon Smith's paintings after Egyptian Antiquities has been placed on exhibition in the First Egyptian Room. The paintings represent details from reliefs and frescoes of the Old and New Empires, two views of the entrance to a royal tomb at Thebes, a wooden portrait head of Ra-Shepses, a wooden chair, and a late painted relief. Three reliefs—a recent gift from Mrs. W. Scott Fitz—and a fresco from the tomb of Ramose at Gournah are especially interesting. The reliefs, which are of the finest workmanship, were left unpainted except for the eyes, so that we get all the mellow warmth of the delicately-tinted limestone. The fresco from the same tomb, which hangs on the upper wall, is a portion of the funeral procession of Ramose, showing attendants with tomb furniture passing before a group of wailing women. The large relief of Ramses II with two queens (framed separately) is from the walls of the great Temple

it is identical. Nevertheless, inasmuch as the Gezer ware is probably later in date than our ware, and may well be a local representative of a widespread fabric which in other centres more closely approached our Giza ware, I regard the resemblance as worthy of serious consideration. My own impression, from handling a large amount of Palestinian pottery of the period from 900 B. C. to 100 A. D. and Egyptian pottery of all periods, is that the Giza pottery is a Palestinian or Syrian ware. I would suggest, then, that Syria is a more probable field of origin for this pottery than the more distant Ægean Islands.

Thus the work at Giza this year has had the following results:—

(1) The clearing of the greater part of the rows of massive mastabas in the southern cemetery.

(2) The dating of the royal mastabas of the southern cemetery to the time of Chephren.

(3) The dating of the intermediate later mastabas to the Fifth Dynasty.

(4) The exposition of a series of facts throwing light on Egypt's relations with Syria in the Fourth Dynasty.

(5) *The recovery of life-size portraits in limestone of eight members of the royal family of Chephren.*

GEORGE A. REISNER.

of Karnak, and shows a somewhat different and more pretentious form of wall decoration.

THE THIRTY-NINTH ANNUAL REPORT of the Museum for 1914 was issued on March 25, and will be sent free on application to the Secretary of the Museum.

THE ELEVENTH EDITION of the Handbook of the Museum (first published August, 1906) was placed on sale on March 11. Separate plans of the departments of the Museum are a new feature of the book. They are placed at the head of the sections referring to each department and name all the galleries. The book contains 420 pages, with 339 illustrations and 15 plans. The price of the edition in paper binding has been maintained at fifty cents; but in view of the increased cost of the volume the cloth-bound copies are sold at seventy-five cents, instead of sixty cents as heretofore.

### Errata

*Number 72:* The date of the meeting of Trustees mentioned on the first page should be October 15 instead of October 7.

*Number 75:* The Tapestry Gallery is walled with Italian travertine from Tivoli, near Rome, and not with French travertine. The name of Mr. Recchia, the artist of the reliefs representing Sculpture, on the exterior, is not Robert, but Richard H.